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Literature EAST & WEST

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RELATIONS OF THE MODERN LANGUAGE ASSOCIATION OF AMERICA

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1956 CONFERENCE MEETING

WASHINGTON, D. C., MAYFLOWER HOTEL (Concord Room), FRIDAY, DECEMBER 28,
9:15-10:45 A. M. (at the annual meeting of the Modern Language Association)

TOPIC : THE ORIENTAL HUMANITIES COURSE AT KENTUCKY, PROGRESS AND PROBLEMS
Chairman : George K. Brady, Department of English, University of Kentucky

YOU ARE INVITED TO PARTICIPATE IN THIS
DISCUSSION WHETHER YOU ARE A MEMBER OF MLA OR NOT

To the Members of the Conference:

Students in many mid-western schools suffer from geographical isolationism. They have few, if any, direct contacts with the great world of the East (both Near and Far). Their ignorance is profound, and what is worse, many of them are supinely willing to remain in ignorance. A small minority possess some genuine intellectual curiosity and ask for a course which will introduce them to this fascinating area of culture.

In some schools, administrators have tried to respond by organizing some sort of work in this field. Because of circumscribing budgets, most of them cannot afford the luxury of a full-time well-trained Orientalist. If experience at Kentucky is any criterion, such a specialist would have very limited opportunities because of rather limited student demand. Whatever work is offered will generally be strictly elective and faced with competition by required courses in a crowded program.

To meet this situation at the University of Kentucky we have organized

Indonesia India Israel Switzerland Canada U. S. A.

THE ROLE OF LANGUAGES IN THE DEVELOPMENT OF NATIONAL CONSCIOUSNESS

MLA General Meeting open to the public, Mayflower Hotel, Ballroom, Washington,
D. C., Dec. 29, 2:00-5:15 P. M.

a two-hour course in the division of the Humanities. At present that is all the time we can expect to get in a student's crowded required program. It is taught by one who has supreme faith in the value of the work, but who has had limited contacts with the Orient and who by any stretch of the imagination can not be classified as a scholar in the field. He has what Professor Anderson recently called "hubris"--by which term he probably means "a lot of nerve."

After a year of experience in teaching the course, my greatest disappointment has been in handling the poetry so that some of the beauty would register with the students. Because of the two-hour limitation, I have confined myself to the Japanese tanka and haiku verse. Because of limited library facilities, I have resorted to the use of mimeographed materials for outside reading. I have given one lecture on the background and followed with one class hour discussion of the mimeographed materials. Thus this unit occupies four class hours, or two full weeks of the term. Because the student reaction was so cool, I have tried this year the scheme of printing the haiku on separate cards to see if this will enhance their appeal. Instead of the mimeographed haiku, the student will be given a set of twelve cards to consider. It is my hope that this use of cards will impel the student to give individual attention to each poem and thus improve his chances of appreciating them. Nobody laughs at jokes in a joke book; some people cannot see the beauty of tanka or haiku if too many come under observation at once.

Professor Anderson is kind enough to publish this letter and the outlines of the lectures in the newsletter. I will bring to the meeting copies of the mimeographed material which I give to the students, and I will also bring sets of the new printed cards which I have gotten out to use this year. I believe we might benefit from a frank and honest discussion of this material, and from an exchange of opinions we may gain some refreshing and new points of view.

Specifically, I would pose the following questions for consideration: 1. In a two- or three-hour one-term course what is the best method of presenting materials which are decidedly strange to the students? 2. In such a course, would it be better to devote all the time to literature rather than to include other cultural features? 3. What exactly should be the objective of such a course? 4. What specific technical devices can be most effectively used in presenting such materials? 5. Is it better to try to teach a comprehensive Oriental course rather than one confined to a more limited geographical or cultural area?

If you plan to attend the Conference this year, please come prepared to discuss these and other such questions which may arise. If you feel like peeling a few bits of skin off the chairman, that will be quite OK. He dearly loves a good argument.

Cordially,
GEORGE K. BRADY, Chairman

[The units outlined below occupy four class hours, two of lectures on the material as outlined, and two of class discussion of the poems.]

UNIT NO. 1: THE TANKA = WAKA

I. Poetics

- A. No use of rhyme--pointless with so many open syllables
- B. No use of stress where stress is largely lacking

- C. Use method of counting syllables in groups of 5 - 7 - 5 - 7 - 7 for a total of 31 in standard Tanka
- D. Frequent use of play on words (puns) for intellectual associations, also use of alliteration, parallelism, and pillow-words (cf. Homeric epithet)
- E. Longer poems (called Choka) with lines of 5 - 7 alternating, plus a final extra 7 syllable line
 - 1. Choka frequently closes with a hanka, or even two hanka, a verse that repeats main idea of the longer poem
- F. Poetic contents highly personal
 - 1. Many poems in praise of external aspects of Nature, to which the Japanese are extremely sensitive--famous views, pine trees, birds, mountains, seascapes, etc.
 - 2. Many elegiac in nature--perhaps too many
 - 3. Many show influence of religion
 - 4. Personal love poems
 - 5. Express sentiments of loyalty, filial piety, brotherly affection, conjugal devotion, faithfulness (all Confucian virtues)
- G. Critical evaluation dangerous for anybody who is not a native
 - 1. Show delicate sensibility, charming impressions, rapid picturing, refinement in language, exquisite skill in phrasing, highly polished, etc.
 - 2. Lack variety and sustained sweep and power; also lack full development of philosophical profundities (as in Dante, Goethe, and Wordsworth)

II. Manyōshū

- A. Earliest anthology of Japanese verse--compiled about 760--includes work from a century earlier--written in Chinese characters used phonetically (or Kana)--not too systematic and hence difficult to read--also uses ideographs directly at times
 - 1. Oldest Japanese anthology--cf. with Chinese habit of anthologising and Books of Odes from 1000-800 B. C.--this work coincides with Golden Age of Chinese Tang poetry and Li Po and Tu Fu
 - 2. Contains 4516 poems--by more than 450 known poets--from all walks of life, emperor to common soldier--300 poems in the rude dialect of eastern Japan--not a single war song in all of it
 - a. Mostly tanka, with about 260 choka, but longest not over 150 lines
 - 3. Dominant themes of Manyō lyrics
 - a. Intimate beauties of Nature
 - b. Mountains, which are often considered as divine
 - c. Rivers and lakes such as Biwa
 - d. Beautiful bays, and dangers of voyages
 - e. Poems about animals, trees and birds, with stress on sounds associated with both
 - f. The moon, especially the Harvest moon of September
 - g. Love poems
 - h. Elegies for the departed
 - i. Folklore, especially Seventh Night Poems
 - j. Nostalgia for the past

4. Important poets of the Manyō period especially are Lady Otomo of Sakanoé, Princess Nukada, Princess Oku, Maiden Sanu Chigami, and the two great saints of Japanese poetry, Kakinomoto Hitomaro and Yamabé Akahito
- B. This anthology followed by others equally famous such as Kokinshū
- C. Manyōshū reflects fully the cultural life of Japan during this period
 1. This age saw the building of the great Horyuji Temple at Nara about 650, one of the supreme storehouses of Japanese art treasures
 2. The great bronze statue of Buddha was cast in the Todaiji Temple in 752
 3. Also saw the casting of the great bronze bell in Shiga-ken in 752; 13 feet high, 9 feet in diameter, 10 inches thick at rim, weight 48 tons

III. Interest in poetry almost universal in Japan

- A. Annual poem written by Emperor as a theme to be tried by thousands of his followers
- B. Use of poems on strips of paper to be hung up in homes and changed to conform with the seasons
- C. Poetry parties where people gathered and competed in composition, or wrote capping verses
- D. Moon-gazing parties, or flower-gazing parties, which also demanded poetic composition
- E. Exchange of verse in which the reply must contain a phrase used in the original or first verse. . Often seen in letter exchange
 1. Courtiers have been known to fall in love with a lady never seen but whose calligraphy and poetic composition fascinated them

UNIT NO. 2: THE HAIKU

I. Poetics

- A. Same general characteristics as Tanka, except use of three lines of 5 - 7 - 5 syllables (17)
- B. All good Haiku use seasonal words, but not universal requirement now
 1. "Butterfly" refers to spring--a conventional usage
 2. "Milky Way" belongs to early autumn
 3. "Skylark" belongs to spring
 4. Because of these seasonal words Haiku are called literature of the seasons
- C. Aim is to give a quick impression by association and suggestion
- D. Objective description of a natural event, often omitting all verbs, and leaving poet's sentiments to the imagination of the reader
 1. Love, a common theme of Tanka, very seldom found in Haiku
- E. Haiku much shorter than epigrams generally
 1. Epigrams treat of human affairs in spirit of humor, cynicism, and satire
 - a. Humor is bad taste in Haiku, but found in Senryu verse, which uses Haiku form but lacks delicate spirit and is often rather vulgar

- ### II. Haiku began with practice of writing "linked verses" at poetry parties. But seldom produced good poetry because of unequal capacity of those who

were present

- A. Haiku became a separate form or first three lines of Tanka
- B. Basho (1644-1694) at height of Genroku period; became most famous of the Haiku poets; from Samurai class; painter as well as poet; studied Zen Buddhism; idolized great Chinese poets, Li Po (705-762) and Tu Fu (712-770); lived in poverty most of his life, but utterly indifferent to it; made many long pilgrimages to famous spots of his country; a man of great genius, and a permanent influence on all succeeding poets
- C. Buson (1715-1783) also famous as a writer of Haiku
 - 1. Introduced a greater variety of subject-matter. Whereas Basho's chief themes were natural beauties apart from human life, Buson uses more human situations, great minuteness of observation, great skill in expression

LETTER FROM TOKYO

by Richard Lane

[Professor Richard Lane, who formerly taught Japanese Language and Literature at Columbia University, is currently teaching at Kwantō College, Tatebayashi, near Tokyo.]

Your readers are doubtless well immersed in their own problems of introducing Oriental literature to America. May a brief note on conditions "out East" not be too much amiss.

This autumn I was requested to inaugurate a series of Comparative Literature courses at Kwantō College. Offered a "free hand," I could hardly refuse.

Rather than deal with theory first, I am making the intensive study of a few important and more-or-less "comparable" literary works the basis upon which I lecture. This term it will be the Decameron, Canterbury Tales, Don Quixote, Shui hu chuan ("All Men Are Brothers"), and the novelle of Saikaku. (Next term I contemplate Dante's Commedia, Paradise Lost, Faust, the Tale of Genji, and The Red Chamber Dream; this may be going off at the deep end, however!)

All comparative literature classes combine the students of the English and the Japanese literature and language departments. For obvious reasons they would find it impossible to handle lectures and extensive readings in English, and learn anything about literature at the same time; so everything is done in Japanese. Readings in translation are assigned out of class, and then discussed and analyzed in general terms. The Saikaku texts must be gone over in detail in class, or the English, and many of the Japanese majors would miss the point. (The alternative would be to use modern paraphrases; such are not, however, available in cheap editions; and part of the purpose of the course is to reorient English majors to their own literature.) Saikaku's easier stories are used, and given a certain analytical patience they could be worked out as readily as an American freshman could learn to read Chaucer. Eighteen and nineteen are not the ages for analysis, unfortunately. With the Tale of

Genji, recourse will probably have to be made to modern translations; fifty pages in the original will not serve (as they do with Saikaku) to indicate the nature and scope of Murasaki's masterpiece.

The difficulties in effectively handling such courses are primarily the economic ones common to teaching in nearly any country of Asia. Most of the students do part-time work, live a good distance from school, and can't spend much time in the library. They must subsist on about \$30 a month, and even \$4 per term per course for textbooks may cause financial strain. Japanese teachers sometime belabor their students with the categorical question "You manage to find money for movies, don't you?"--but that is at best a cruel test of eagerness to learn. Translations--a problem more familiar to the American teacher--are often inadequate, and are frequently not available at all. Curious lacunae turn up when one goes through the several standard series of translated reprints. The Iwanami Library, oldest and largest of these, has the Vita Nuova and Man-dragola, but only Books I and II of the Decameron; Beowulf, Simplicissimus, and Aucassin et Nicolette, but no Chaucer! On the balance side, it must be added that Japanese students are pliant, and accept the idea "Literature is One" as though it had just not occurred to them before. Japanese majors take simultaneously various courses in Japanese literature, including one on Saikaku, and English majors have, among other courses, my own History of English Literature. In general, however, I am impressed by the necessity of taking nothing for granted. Student knowledge accumulates very rapidly just before, and disappears rapidly after, the examinations.

It is a little early to state any conclusions on the success of the comparative literature courses, possibly the first of their kind offered in Japan. Literature courses here consist normally either of straight lecture, with no reading of the actual works, or of detailed analysis of texts, with only fifteen or twenty pages covered (but thoroughly) in one term. I personally feel that knowing five books is better than knowing the names of a hundred; and that reading a thousand pages in translation is more meaningful from a literary point of view than a dozen pages of grammatically construed original text. Japanese literary schoolwork is of course keyed to a series of examinations, which emphasize either large numbers of books and authors, or request detailed grammatical analysis of a few lines of text. For these and other reasons, I don't expect my method to become contagious over here. But a majority of the students in this college are planning to become elementary or secondary school teachers; and there are five books, anyway, they'll never completely forget!

SURVEY OF ASIAN STUDIES IN UNDERGRADUATE AND TEACHER EDUCATION

by Ward Morehouse

Executive Secretary, Conference on Asian Affairs, Inc.

The present state of Asian studies in undergraduate and teacher education in the United States is the subject of a recent survey undertaken by the Conference on Asian Affairs, Inc. A report¹ of this survey, which was based largely on catalogue materials and similar sources of information, consists of a tabular

presentation of statistical data collected in the survey, a descriptive summary of these findings, and a discussion of approaches to Asian studies in undergraduate and teacher education and of considerations affecting their future development. One of the principal findings of the survey is the lack of any appreciable opportunities for Asian studies in nearly forty per cent of the institutions of higher education in the United States. As might be expected, more than sixty per cent of all courses identified in the survey are concentrated in universities, the remainder being offered by four-year liberal arts colleges, teacher training institutions, and junior or community colleges, ranked in descending order of importance.

The survey also indicated a high degree of concentration of courses on the Far East and with general Asian content (i.e., Asia as a whole or more than one area of Asia) -- thirty per cent and twenty-three per cent respectively. By contrast, only eleven per cent deal with the Middle East (exclusive of Biblical studies and related courses on the ancient Near East) and nine per cent, with Southern Asia (i. e., South and Southeast Asia); one-half of the offerings on these two areas are language courses. The remaining twenty-five per cent are courses identified as having partial Asian content; this category is at best an imperfect one, and many courses dealing in part with Asia were necessarily omitted from the survey because of insufficient catalogue descriptions of their content.

Disciplinary representation is likewise uneven. Of twelve fields of study covered by the survey, one--history--accounts for a third of all courses in the Asian field, followed by language (twenty-two per cent), religion (twelve per cent), geography (nine per cent), and political science (eight per cent). The other seven fields of study have proportionately minor representation, the least well represented being economics and comparative education, which together account for less than two per cent of the total.

Of particular interest to readers of this newsletter may be the fact that a little less than four per cent of all courses identified in the survey were found to be in the field of literature. This category includes both courses on Asian literature in translation and, to the extent that they are offered at the undergraduate level, advanced language courses with emphasis on literature rather than on basic language training. Two-thirds of these courses are offered by universities and one-third by all other types of institutions combined. Courses dealing with the Middle East, Southern Asia, and Asian literature in general constitute only twenty per cent of all literature courses, while offerings on Far Eastern (especially Chinese) literature amount to almost one-half of the total. General courses in comparative literature which include a significant amount (i. e., as much as one-third of the total course content) of Asian material, insofar as such courses could be identified on the basis of catalogue materials, account for thirty per cent of the total; a more detailed study, based not only on catalogue descriptions but also on syllabi and course outlines, might well reveal a considerably larger number of courses dealing in part with Oriental literature.

In discussing considerations affecting the future development of Asian studies in undergraduate and teacher education, the report of the survey suggested that because the curriculum in higher education has been traditionally organized along disciplinary lines, integration of Asian material into established fields of study is of particular importance. Especially commended were

efforts such as those of the MIA Conference on Oriental-Western Literary Relations to introduce Asian subject matter into general courses in comparative literature, and it was urged that similar opportunities in other fields of study be explored. There are hazards, of course, in this type of approach, particularly in presenting Asian material "out of context" to undergraduate students with so little background in non-Western civilizations; but at least a minimum degree of exposure to these civilizations can be achieved through required general education courses and some student appetites may be whetted sufficiently to go on to more advanced courses in the Asian field. At the present, however, the situation as reflected in the Conference survey seems to be that which was described so well by the director of the American Council of Learned Societies several years ago, when he wrote: "By far the largest proportion of Americans who graduate from institutions of higher learning do so without ever meeting a civilization differently patterned from their own."²

¹ Asian Studies in Undergraduate and Teacher Education. New York: Conference on Asian Affairs, Inc., 1955, vi, 39pp. A limited number of copies of this report are still available; single copies may be obtained without charge from the Conference office, 341 Lexington Avenue, New York 16, N. Y.

² Mortimer Graves, "A Neglected Facet of the National Security Problem," Washington: American Council of Learned Societies, 1952 (reprint), p. 1.

NOTES AND NEWS

The Far Eastern Association held its eighth annual meeting at the Penn-Sherwood Hotel and the University of Pennsylvania Museum in Philadelphia, April 3-5. Officers of the Association for the coming year are: President: L. Carrington Goodrich (Chinese; Columbia); Vice-President: Hugh Borton (History; Columbia; newly appointed president of Haverford College). The editor of the quarterly continues to be Donald H. Shively (Japanese; California at Berkeley). The program included among other things "Heroes and Heroines in Far Eastern Literature" chaired by Joseph K. Yamagiwa (Michigan) (noted below), "Cross Influences between India and the Far East" chaired by Alexander C. Soper (Bryn Mawr), "Some Uncommon Men" chaired by Arthur F. Wright (Stanford), and "Access to Overseas Publications" chaired by Horace I. Poleman (Library of Congress). The report of Cecil Hobbs (Library of Congress) in the last mentioned session, entitled "Southeast Asia Publications--Their Availability," and that of Rudolph Loewenthal (Georgetown), entitled "The Acquisition of Publications on Inner Asia," appear in the August 1956 issue of FEQ (Vol. XV, pp. 648-654, 654-656, respectively).

At this meeting the Far Eastern Association voted to change its name to the Association for Asian Studies. The quarterly will be known (from XVI/1) as the Journal of Asian Studies. Attention is again called to the "News of the Profession" section in each issue, edited by George M. Beckmann (Kansas) and the annual bibliography issue (books and articles in western languages, now subject-

(continued on p. 28)

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EDITORIAL

Campaign Speech

The editor of LE&W is frequently asked--sometimes facetiously and sometimes seriously--where he thinks the Orient is. It includes, in our pages, a good part of Africa, some islands of the Pacific, and not all of Asia (Soviet Asia being largely excluded). It would include, if the occasion came up, literature in Maltese, but the domain, though chiefly linguistically determined rather than geographically, would certainly extend to literature in English by Asians and in French by North Africans. At this point, our Orient would seem to be less clearly defined than Prester John's.

The question is sometimes put more specifically: do we think there is any connection between the cultures of the Arab-speaking world and the cultures of the Far East? The answer to this is certainly "No," however much it might be qualified in minor ways. Surely Arab intellectual and literary life has more in common with the West than with China, Japan or India.

LE&W's Orient is a pedagogical area, and LE&W is not an embryo scholarly journal but a campaign newspaper, however bush-league. So far as the American undergraduate is concerned, the Orient is still the land of Marco Polo and Dr. Fu Manchu. For the American undergraduate the Moslem, Hindu and Buddhist lands have this in common: they are peopled by human beings with devious and unpredictable ways and odd beliefs, who have attained, in their own largely incomprehensible way, a high degree of civilization. Though our sympathies are with any anthropologist who thinks anthropology should be a required freshman course, this high degree of civilization separates our traditional Orient from Oceanic, Negro African, American Indian and Hyperborean areas. The infiltration of literature courses with material from this Orient of highly developed, non-Western (and largely non-Indo-European) cultures is our first objective. We would urge our readers to give support to all academic programs which will bring in Asian material, but we focus on literature because it is the only area in which the members of the MLA Conference have any leverage. The required sophomore literature course, because of its varied nature, is a primary target. Here Oriental

material can be introduced with a minimum of curricular dislocation provided interested teachers be found and their preparation time be shortened. Here each student can be given a glance at a culture entirely different from his own, a glance which we hope would encourage him to take elective courses in the area. In many colleges, these elective courses will be taught at first (no doubt with great danger to oriental studies!) by teachers who are not specialists. Ultimately these courses should be taken over by teachers trained in oriental studies, a process which requires proving to administrations that a demand exists and which may require interdepartmental arrangements to finance. An orientalist in every college is our objective, an orientalist whose courses are encouraged by and fed by the required courses below.

CORRESPONDENCE

Sir:

A glance over the extended summaries of the American Oriental Society papers in the last LE&W constrains me to consider--perversely enough--what I would rather see more of in the Newsletter, namely: personal reactions of teachers--and even students--on the quality and effectiveness of Oriental material now available for teaching. For example, how much are odd morsels and involved plots an impediment to literary appreciation? How do students react to the intricate combination of romanticism, fantasy, and realism that characterizes much of Oriental creative writing? Are students aware of the often vital part played by the translator's own personal style--and philosophy--in shaping his version of a particular work? What further teaching materials are most desired by those really facing classes? And--for those of us interested in providing such material--what chance do these stand of publication!

At the same time, of course, we need more comments by specialists on materials used in general teaching. I personally would not object to a little journalistic exaggeration to stir the coals. For example (as a starter): How much of the Tale of Genji is Murasaki, how much Waley cum Proust!

Kwantō College
Tatebayashi, Japan

RICHARD LANE

NOTES AND NEWS (continued)

divided) formerly compiled by Gussie E. Gaskell (Cornell University Library) and now by Howard P. Linton (Columbia).

Heroes and Heroines in Far Eastern Literature

Chairman: Joseph K. Yanagiwa, University of Michigan

Liu Wu-chi, Yale University: "The Common Man versus the Officials in Yüan Drama"

This paper studies the Yüan drama as a unique literary document that presents for the first time the Common Man as a main theme in world literature. The Yüan drama flourished not because of patronage by Mongol rulers or cultivation by scholars in preparation for state examinations, but because it drew its sustenance and nourishment from the people. The Yüan theaters provided entertainment for the groundlings, and it was to suit their taste and temper, their likes and dislikes, that these plays were written.

The above observation is based on a very large body of social and domestic plays, in which the little fellows are the heroes and heroines. They contrast sharply with the corrupt and unruly officials who are the villains of the pieces. But in some stories there are also good, upright officials like Judge Pao, who settles litigations justly and administers the law in such a way that the wicked are punished and the innocent relieved of their sufferings.

There are, however, other stories, notably the Shui-hu stories, which feature a sort of crude folk justice by making the bandit leaders heroes of the oppressed people. These plays also provide materials for the Shui-hu novel. They represent the sentiments and outcries of the masses, who, being weighed down by official corruption and misrule in an alien dynasty, sought desperately the champions of their cause among the bandit-heroes of a bygone age.

The Yüan dramatists who denounced officialdom and exalted brigandage were humble and obscure men, whose names did not appear in the literary annals of the period. Some were anonymous members of the Book Clubs (shu-hui), which supplied plays for a thriving theatrical market. These playwrights wrote for the groundlings in the popular theaters, they sympathized with the lot of the common folk which was also theirs, and they created a dramatic literature that is essentially the literature of the Common Man. [Abstract by Mr. Liu]

Chun-Jo Liu, Vassar College: "The Heroes and Heroines of Modern Chinese Fiction, or Six Authors in Search of a Hero"

The aim of this study is to examine the actions of the heroes and heroines in some representative modern Chinese fiction: Ah-Q Cheng-Chuan (The True Story of Ah Q) by Lu Hsün; Chia (The Family) by Pa Chin; Shuang-Yeh Hung Shih Erh-Yüeh-Hua (Red as the Blossoms of the Second Month Are the Leaves under the Frost) by Mao Tun; Lo-T'io Hsiang-Tzu (Rickshaw Boy) by Lao She; Ch'ang Ho (Long River) by Sheng Ts'ung-wen; and Wu Tzu-Hsü by Feng Chih. The protagonists in these stories represent people from different walks of life: Ah Q is a wandering farm hand; the Kao brothers in Chia are the younger generation of a "typical" middle class family; Ch'ien Liang Ts'ai in Shuang-Yeh Hung Shih Erh-Yüeh-Hua is a young landlord of a village in the Yangtzu delta; Hsiang-Tzu (Happy Boy) is a rickshaw boy; Ch'ang Shun, the retired inland sailor in Ch'ang Ho, is a keeper of the temple of his clan; Wu Tzu-Hsü is an exiled warrior who lived in the 6th century B. C. All of them may be regarded as the paradigm of a China in flux.

A close reading of these stories will impel the reader to note that all six authors are engaged in a search for a true hero of modern China, a hero who will exemplify a moral order in a world of disorder. The methods of the writers are far from alike. Lu Hsün employs irony and satire to make his reader pene-

trate the core of the disease prevalent in the moral world of which the reader is a part. Pa Chin embellishes and glorifies the courage of young men and women who dare to tear themselves from the safe anchorage of the family to sail in the uncharted sea of experience. Mao Tun, perhaps the most profound skeptic of the group, gives a realistic picture of the dilemma that confronts an individual in his search for justice and social well-being. Lao She is almost sardonic in his humor when he delineates the fall of the "exemplary" rickshaw boy who is unfortunately guided by false values. Sheng Ts'ung-Wen and Feng Chih seem to indicate a new direction in their stories. The stories, however, are of different textures. Living in the western part of the country, in valleys unruffled by the modern manners of the cities, the men and women in the story of Sheng Ts'ung-Wen still abide by the timeless virtues of good faith and kindness of heart with the steadfastness of the rocks in the rapids. Wu Tzu-Hsü, the warrior whose homeland is overrun by treacherous men, the man who must avenge the murder of his father and brother, the individual who in his combat with evil may destroy himself, is not merely an historical figure. Wandering through the maze of ruined cities and untamed forests, he, "the Odysseus of modern China," is guided by ancient visions of filial piety, loyalty, social justice, and beauty. [Abstract by Miss Liu]

[An abstract of "The Heroes and Heroines of Japanese Proletarian Literature" by George T. Shea, University of Minnesota, was not available.]

The AOS Meeting (continued)

The officers of the American Oriental Society for the coming year, elected at the Society's annual meeting in Baltimore, April 9-11, are: President, Julius Lewy (543 Glenwood Avenue, Cincinnati 29); Vice-President, Schuyler Carman (University of Pennsylvania); Secretary-Treasurer, Ferris J. Stephens (Yale). The editor of the Journal is Henry M. Hoenigswald (Pennsylvania). The President of the Middle West branch of the AOS is Frank M. Cross, Jr. (McCormick Theological Seminary); Vice-President, Herbert H. Paper (Michigan); Secretary-Treasurer, Hans G. Güterbock (Chicago). The Western branch elected Yuen Ren Chao (Berkeley) President; Wolf Leslau (Los Angeles) Vice-President; and Edward H. Schafer (Berkeley) Secretary-Treasurer.

"What Is Taoism?", the presidential address by Herrlee G. Creel, appears in the JAOS, LXXVI (1956), 139-152.

Abstracts of papers on middle and Near Eastern topics appeared in our last issue.

Far Eastern Sections

C. C. Shih, University of Toronto: "Some Early Contributions to Chinese Grammar"

Although special lexicographical studies of grammatical particles reached a high peak with the Ch'ing scholars, grammar in the Western sense is usually

thought to be an innovation of Ma Chien-chung (1844-1900). There are, however, scattered among the works of Chinese scholars, from Han to Ching observations about the Chinese language, that too, in the light of modern linguistics would be thought to be grammatical observations.

The purpose of this paper is to point out some of the early contributions, especially those of Yuan Jen-lin of the early 18th century, which have been overlooked.

Y. R. Chao, University of California, Berkeley: "The Functions of Pitch in the Chinese Language, Chinese Prosody, and Chinese Song"

The functions of pitch in Chinese can be analyzed at the following levels: (1) Word tone; (2) Intonation, or speech melody; (3) Singsong, or certain specialized and stylized forms of speaking, based upon the tones; (4) Chanting, or prose and poetry, secular and religious; (5) Recitative in traditional drama; (6) Song composition with regard to tone; (7) Song composition without regard to tone. Recent changes and tendencies are examined and the influence of dialects is considered. Illustrations are given in musical notation.

R. H. Robinson, University of Toronto: "Formal Reasoning in the Chao Lun"

The purpose of this paper is to extract some logical patterns from the works of Seng Chao (383-414 A. D.) and to analyze their forms. His modes of reasoning, like his concepts, derive from the Taoists, the Madhyamikas, and the Mahayana Sutras, though his complex dialectic has certain unique features. Among the results are an estimate of Seng Chao as a dialectician, some axioms which he knew and some which he ignored, and indication of some ways in which formal analysis may clarify the meaning of his terms.

R. C. Rudolph, University of California, Los Angeles: "The Travel Diary of a Yuan Artist"

This diary, written in 1308-1309, is of interest for two general reasons: (1) It differs from the greater part of Chinese art literature (technique, classification and criticism) because it was an aide memoire and thus not ponderously written for the edification of posterity. Consequently it contains informal information on paintings and archaeological objects now lost, on the intimate lives of contemporary artists, and on daily life of the times. (2) It describes and specifically locates a number of temple frescoes. It is quite probable that some of these still exist, and the diary may be a valuable aid for locating 14th century temple paintings. An attempt to locate some of them in 1949 was thwarted by military conditions.

J. Young, Georgetown University: "Yamadai--Utilization of Chinese Source Material by Japanese Historians"

The earliest written record pertaining to Japan is contained in a Chinese work, the Wei Chih, a chronicle of the Chinese Kingdom of Wei (A. D. 221-265). The account contains references to a queen named Himiko and a capital called Yamadai.

In the identification of these names the primary problem is the location of Yamadai. The location problem in turn involves a number of basic questions concerning Japanese civilization as it first appeared in written history: origin, extent, chronology, social organization, internal and external relations, the Imperial Court, etc.

Although Japanese historians have been unable to agree on the location of Yamadai, the extensive and complex discussions on these subjects carried on by them over the past twelve centuries reveal much about Japanese historical thinking as well as the extent to which Japanese historians utilized and digested Chinese historical source material.

W. A. C. H. Dobson, University of Toronto: "An Experiment in Linguistic Description for Late Archaic Chinese"

In this paper I shall try to summarize the results of an experiment to devise a form of grammatical description for the Chinese language, which (1) accounts for all the data, and (2) bases itself upon observable varieties and constants and is independent of appeal to a reference language. Among the results of this experiment are (1) the development of an entirely new method of describing syntax, (2) the discovery of a number of grammatical features of the language hitherto unnoted, and (3) the discovery of (for Chinese at least) a grammatical system that is of practical assistance to the student.

Elfie Newman-Perper, New York, N. Y.: "The Hsiung-nu and the Yueh-chi in Their Relation to Early Trade Routes"

Geographic and historic orientation of the Hsiung-nu and the Yueh-chi in their relation to China; according to Chinese sources. Darius' reference to intercourse with Bactria. Alexander the Great and the fate of Maracanda. The Yueh-chi in Sogdiana, then Bactria. The Hsiung-nu, first as foot-soldiers, then mounted nomads, according to Ssuma Chien. De Groot's theory of an earlier power in the North. Noin Ula as proof that the Hsiung-nu were the heirs of such a major power. The Nomadic Belt. Steppes tradition as the stepping-stone for the rise of the Kushan and Hunnish Empires. Scyths and Huns as highly organized intermediaries in world trade.

[An abstract was not available of a paper by B. Szczesniak, Notre Dame: "Samuel Purchas: The Adventure of a Map."]

Explicating Chinese poetry with as sharp an eye on the text as anyone could wish is one of the functions of Ceduler from a Berkeley Workshop in Asiatic Philology, edited by Peter A. Boodberg (University of California, Berkeley). Professor Boodberg examines such problems as "Crypto-Parallelism in Chinese Poetry," "Philology in Translation-Land," "On Latent Predicates in Chinese Poetry," "On Allotonic Overtones in Chinese Poetry," "Translations, Hyperbatic and Hyperbathetic," and "On Colloquialisms in Tu Fu's Poetry," as well as discourses on writing, etymology, word history, etc., in his nineographed publication. The Cedules are emphatic, lively, and as loaded with meaning as the poems they explicate. No. 013

begins: "In this cedula I wish to confess to twenty years of academic treason: two decades of grudging admiration for the clumsy and sometimes pathetic, but always honest and sincere attempts of the late Florence Ayscough to paraphrase Chinese poetry verbatim."

Columbia Japanologist gets lead in play! This unlikely headline did not appear, but it could have. The scene: the Kita No Theater in Tokyo. The date: September 13. The play: Chidori (The Snipe), a 15th century farce. The actor: Donald Keene, professor of Japanese at Columbia University, whose anthology Modern Japanese Literature (Grove Press) has just appeared. The reviews: raves. Keene's mastery of the dialect of the period and the gestures and movements of the role were commended by Japan's leading Noh troupe. For all of us teaching the drama—Oriental or Western—the moral may be all too plain. Besides getting the plays out of the textbook onto a stage (even at stage in the minds of the students), perhaps a teacher of drama ought to try an occasional role for his own education—discreetly, of course, and probably not on the leading stages of either Tokyo or New York.

"Research in Progress in the Modern Languages and Literatures" appears in a new edition (ed. George Winchester Stone, Jr. & Louise Lindemann) in MLA, LXXI, No. 2 (April 1956), 267-345. This compilation supercedes previous ones and is limited to book-length projects. There are listings in Indic and Sanskrit, Persian, Tokharian, Arabic, Chinese, Vietnamese, Dravidian, Japanese and Hebrew, some from American institutions and some from abroad. Orientalists could improve this compilation by advising the Modern Language Association more fully of their work—one guesses that the size of the list could be tripled—and at the same time give the browsing Romance language scholar or Germanicist a bird's eye view of what they are up to. We note, for example, that Harold Shadick and Wu Hsin-min at Cornell are preparing an annotated translation of five Chinese plays of the 13th century and that for his doctorat d'état at Paris Nizar Elsein is doing Le double aspect de la personnalité du poète arabe Ibn al-"Haggag."

A translation into Persian of the Columbia-Viking Desk Encyclopedia is in progress, sponsored jointly by Her Imperial Highness Princess Ashraf of Iran and the Ford Foundation. Dr. Gholam Hussein Mossaheb, former Undersecretary of Education, has been named as editor-in-chief, and Franklin Publications is the publisher. Entries which are of trivial interest outside America will be eliminated and Persian, Islamic and Asian material added. All editorial work, printing, and binding will be done in Iran.

"Kalhana, Poet-Historian of Kashmir" by Sonnath Dhar is Transaction No. 23 of the Indian Institute of Culture (6 North Public Square Road, Bangalore 4).

The Institute publishes its frequent lectures in two series of inexpensive pamphlets, the Transactions and the Reprint Series. Other recent titles include "Mahavira and his Philosophy of Life" by A. N. Upadhye (Trans. 25), "Benjamin Franklin, Philosopher for Human Rights" by Henry Butler Allen (Repr. 17), and "Science and the Future of Civilization" (Repr. 14) and "Gautama Buddha, the Incomparable Physician" (Trans. 26) by Major-General S. L. Bhatia. The breadth, variety and number of the public lectures the Institute sponsors might be the envy of comparable American groups.

The problem of how to publish an anthology of Asian literature, which has been much discussed by the MLA Conference, has been quietly solved by a one-man committee, John D. Yohannan, associate editor of LE&W. His Treasury of Asian Literature has just been published by John Day. The formula: do a doctoral dissertation (in English, in this case) in Oriental-Western literary relations (Sir William Jones). Study Persian under Bernhard Geiger. Get a grant to talk to the people who know: Yohannan acknowledges help from Orientalists at Berkeley, Harvard, Michigan, Columbia, Stanford, and the Pacific School of Religion. Do a book which is not so overburdened with scholarly apparatus that a publisher cannot see general sales but which contains good translations and adequate introduction and commentaries—a tightrope walking feat. The Treasury contains Islamic, Indic and Far Eastern material. A teacher using this as a text will still have to do some explication, but Roun wasn't built in a day.

JOURNALS

AL-ANDALUS, REVISTA DE LAS ESCUELAS DE ESTUDIOS ARABES DE MADRID Y GRANADA, now in its 21st volume, continues to publish a variety of material on Arabic and Hispano-Arabic literature and culture, and the Hispano-Arabic bridge between two alien languages and two alien literatures is in many ways more accessible to comparatists than similar connections in the Far East. Some recent articles are "Ibn Jaldūn's Attitude to the Falāsifa" by Erwin I. J. Rosenthal (XX [1955], 75-85); "Aspects of Arabic Urban Literature mostly in the Ninth and Tenth Centuries" by G. E. von Grunebaum (259-281); a memoir of the great Hispano-Arabic scholar E. Lévi-Provençal, who died March 23, 1956 (XXI [1956], i-xxiii), and "La Canción Famosa 'Calvi vi Calvi, Calvi Aravi'" (1-18) by Emilio García Gómez; "Un Opúsculo inédito de Algazil, El 'Libro de las intuiciones intelectuales'" by Darío Cabanelas, O. F. M. (17-58); and "Los Manuscritos Arabes de Conde (1824)" by C. Ron de la Bastida (111-124). Each semi-annual issue contains a "Crónica Arqueológica de la España Musulmana" and reviews. al-Andalus is issued by the Consejo Superior de Investigaciones Científicas, Medinaceli 4, Madrid, and is edited by Emilio García Gómez.

TSING HUA JOURNAL OF CHINESE STUDIES, published by the Tsing Hua Journal Publication Committee, 77 Chung Hua Road, Taipei, begins anew with the June 1956 issue (New Series 1/No. 1). It contains articles in both Chinese and English and reviews. English articles in the first issue include: "The South-Pointing

"Carriage and the Mariner's Compass" by Li Shu-hua (63-113) and "Some Observations on the Problem of Knowledge among the Ancient Chinese Logicians" by Y. P. Mei (114-121). Brief summaries are included of articles in Chinese by Hu Shih ("The So-Called 'Shui-Ching-Chu' Text Collated by Three of Ch'üan Tsu-Wang's Ancestors") and William Hung ("P'o-fu").

"Présence du Royaume Lao" is another book-size double number of FRANCE-ASIE. This issue contains over 450 pages on the kingdom of Laos including photographs, maps, and an article on postage stamps in which actual postage stamps have been mounted on the pages (overprinted "Specimen" to be sure, but very attractive). Articles include: "Les écritures lao" by Louis Finot (981-998), "La langue" by François Martini (999-1005), "La littérature" by Phouvong Phimmassone (1006-1013), "La versification" by Thao Nhouy Abhay (1014-1027), and "Sin Xay" [a famous Lao poem] also by Thao Nhouy Abhay (1028-1042). There is also a lengthy translation of excerpts from the "Annales du Lan Xang" by Louis Finot and Auguste Pivot (1047-1076).

KOREAN SURVEY (1828 Jefferson Place, N. W., Washington 6, D. C.), a monthly publication of the Korean Newspapers Association, contains brief, popular articles, including an occasional one on literature: Jai Hyon Lee, "Korean Literature" (V/7 [August-Sept. 1956], 11); Doo Soo Suh, "The Korean Mind as Revealed through Classical Poems" (V/8 [Oct. 1956], 5-7) translated by V. H. Viglielmo, Harvard; Joseph L. Anderson, "Korean Drama" (V/9 [Nov. 1956], 6-7, 10; V/10 [Dec. 1956], 5-7). This last includes a photograph of a Korean production of Maxwell Anderson's Winterset.

"Genji and the Age of Marvels" by Marvin Mudrick (University of California, Santa Barbara) in Hudson Review, VIII (1956), 327-345, has been reprinted in translation in the June 1956 issue of the Japanese-language periodical Americana, published in Japan by the United States Information Service.

Kourken Mekhitarian, "A Quarter Century of Armenian Literature Abroad," Books Abroad, XXX (1956), 373-382; N. V. M. Gonzalez, "The Artist in Southeast Asia," 388-391 (these continue BA's survey of the modern literatures of the world). Sunil Chandra Ray, "History of Sanskrit Literature of Kāśmīra," Indian Historical Quarterly, XXXI (1955), 232-256. Leopoldo Y. Yabes, "The Condition of Literary Criticism in the Philippines," Diliman Review, II (1954), 386-399. T. P. C. Sutopo, "An Introduction to Indonesian Literature," Indonesian Review, II, (1954), 48-68. S. Takdir Alifhabana, "Le développement de la langue et de la littérature indonésiennes," Cahiers d'histoire mondiale, II, (1955), 682-703. E. Seidenfaden, "On Siamese Literature," Acta Orientalia (Havniae), XXII, (1955), 8-9. Kasuya Sakai, "¿Existe una literatura japonesa?" Libros de hoy, No. 39/40, (1955), 26-28. E. R. Liner, "Technique of Japanese Poetry," Hudson Review, VIII, (1955), 350-366. Sei Itô, "Modern Japanese Literature: Development in Journalism in Meiji Era," (translated by V. H. Viglielmo) Japan Quarterly, II, (1955), 94-107. Sei Itô's series of articles "Modern Japanese Literature" continues: III, "Pioneers of the New Literature," Japan Quarterly, II, (1955), 224-234 (translated by V. H. Viglielmo); IV, "Ozaki Koyo and his Circle," ibid., 355-364 (translated by V. H. Viglielmo); V, "Rise of Naturalism," ibid., 509-15 (translated by Charles S. Terry).

REVIEWS

Cecil Tragen. ELIZABETHAN VENTURE. London: Witherby, [1953], 157 pp. 10/6.

Of the three classes of contributors to the rapprochement of East and West: the soldier, the priest and the merchant, it is the latter whose exploits and whose contribution have been least appreciated. He has, however, had his champions. Two centuries before Voltaire was attempting to arouse the interest of his fellow citizens in commerce as an aid to national greatness an English clergyman, Richard Hakluyt, in his Principall Navigations, took upon himself the role of interpreter of the romanticism of adventure by saving from oblivion the travel accounts of several of the pioneers, and in the history of travel his contribution has been of inestimable value.

It is from this source, with help from Hakluyt's 17th century counterpart, Purchas, that Cecil Tragen has drawn his material for the account of Ralph Fitch's travels through the Levant and the Far East in the years 1583 to 1591. This little book, evidently written for the general public, recounts, in a highly readable manner, the story of the adventures of John Newberry and his companion Ralph Fitch. Of the two the story of the latter is the more important. Going by boat to Aleppo Fitch's party went overland to Basra and thence to Hormuz on the Persian Gulf. Here he ran afoul of the Portuguese and, when he arrived in Goa, was thrown into prison. Escaping he struck out inland for the court of the Great Mogul at Agra. He was not destined to meet Akbar but, undaunted, he continued his voyage down the Ganges to Pegu of which he gives us a vivid description. From Pegu he sailed south into the fabulous spice countries and, after a most harrowing trip, landed at Malacca. His destination was China but he was finally persuaded that the difficulties of entering that country were insurmountable and from Malacca he turned homeward, by much the same route that he had already taken.

From the standpoint of trade his voyage had been disappointing for he had been unable to establish any permanent business connections but his experiences had made him an expert and as such he was consulted later by the men who founded what was to become the greatest international commercial organization of all time: the East India Company.

Fitch was a trader. The expenses of his trip were paid by the merchandise which he bought and sold en route. He was, however, also a keen observer of native mores and native customs and his account of the peoples of India and southeastern Asia, written by a pioneer in the field, is highly interesting. Like Marco Polo he wrote the account of his adventures from memory and today they constitute a fascinating, though brief, story of one of the men who by their courage and perseverance began the task of breaking down the barriers between East and West.

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Edwin O. Reischauer, translator. ENNIN'S DIARY. New York: Ronald Press, 1955, xvi, 454 pp. \$7.50.

Edwin O. Reischauer. ENNIN'S TRAVELS IN T'ANG CHINA. New York: Ronald Press, 1955, xii, 341 pp. \$5.00.

The travel diary of a Japanese Buddhist monk in eighth century China inevitably invites comparison with Marco Polo's memoirs of his travels in China some four hundred years later, a comparison which Professor Reischauer has made to Ennin's advantage in the opening chapter of the second volume under review. While it is true that Polo was an uninformed alien, forever outside the civilization he observed, his account is imbued with the ingredient of wonder which places it high among masterpieces of travel literature and provides an appeal which we, as remote in time from Mongol China as was he in distance, can still feel. Ennin, too, had his curiosity but it was chiefly concerned with the object of his mission, the collection of Buddhist scriptures and iconography and the study of monastic rule and religious doctrines. Ennin's main concern, therefore, has only passing interest for the average arm-chair voyager, whose curiosity is then confined to the monk's incidental details of information.

To Ennin, China was not the terra incognita that it was for Polo. For seven hundred years Buddhism and Chinese culture had intermittently been imported into Japan through direct embassies and through intermediary Korean kingdoms. Ennin was, therefore, able to understand and leave unmentioned in his diary those fundamental characteristics of Chinese civilization which most intrigued Polo. What the Japanese traveler sees out of the corner of his eye, as it were, are the casual details of Chinese life encountered haphazardly in the course of travel; his main regard stays fixed on his religious objective. Nevertheless, his particularized account, when it does touch on the daily life of T'ang China, has an immediacy which is lacking in the Venetian's generalized memories; and his visit to China affords the earliest description of that country at the close of one of its most brilliant eras and records an event of major historical importance, the persecution of Buddhism which began in 842 and culminated three years later.

If the translation, Ennin's Diary, presumes the historical background and interest of the specialist, in Ennin's Travels Professor Reischauer has provided both the historian and the general reader the material of the diary in its historical context and has gathered its scattered references to the administrative system, religious institutions, economics, travel conditions and daily life of T'ang China into a coherent, well explicated and extremely readable account of a valuable and long neglected travel record.

Boston, Massachusetts

JOHN L. BISHOP

Christopher Dawson, editor. THE MONCOL MISSION. NARRATIVES AND LETTERS OF THE FRANCISCAN MISSIONARIES IN MONGOLIA AND CHINA IN THE THIRTEENTH AND FOURTEENTH CENTURIES. Translated by a Nun of Stanbrook Abbey. New York: Sheed & Ward, 1955, xli, 246 pp. \$4.00 (The Makers of Christendom Series)

The history of relations between the West and the Far East falls roughly into three periods: The modern period, ending with the coming of the Communists; the age of the great Jesuit mission of the 17th and 18th centuries and that of the 13th and 14th centuries. The history of the first named has still to be compiled; of the Jesuit period many pages have been written; the story of the mediaeval period is to be found in some half a dozen documents. These latter have been gathered together, edited and published by Christopher Dawson as a volume in the series "The Makers of Christianity."

They deal with a moment in history when Western culture was at its flowering, when the great Gothic cathedrals were beginning to raise their slender spires to Heaven and when humane letters, under the aegis of the Church, were making a permanent impress on Occidental culture. Then, with almost catastrophic suddenness, came the Mongol avalanche. For a long time Christendom was unaware of the danger but by the time the lieutenants of Genghis Khan had **occupied** most of the lands between the Dnieper and the Indus Western chivalry began to see that their very lives were at stake, and plans were discussed for dealing diplomatically with this scourge from the Far East. Both had a common enemy, the Moslem, (or, as he was called, the Saracen) so, on the basis of this common interest, the Papacy determined to send ambassadors to the court of the Great Khan. John of Plano Carpini was sent in 1245 and William of Rubruck (or Rubruquis) in 1252.

The envoys were Franciscan monks, men whose devotion to their Faith was generally greater than their gifts as ambassadors or their knowledge of the men and lands they were to visit. The narratives of their journeys are fragmentary and, at times, obscure - nothing like the tale of their contemporary Marco Polo or the account of Odoric of Pordenone - but between the lines one can read the romance of high adventure, the courageous persistence of men who had a purpose and who did not deviate from that purpose in spite of almost incredible hardships: hunger, thirst, cold and the tortures of a body pushed beyond its normal capacities.

The stories complement each other. Friar William is, of the two, more optimistic regarding the fortunes of Christianity in the far reaches of northern Asia, but both the men had the same aim and achieved the same meager results. Both of them found the Mongols to be boorish and greedy hosts, refusing to accept them on any other basis than that of the representative of vassals. When Friar John arrived at Karakorum Genghis Khan had been dead over twenty years and his successor Ogotai had just died and had been replaced by Kuyuk. In the Middle East Batu, of the Golden Horde, was all powerful. When Friar William arrived in the Far East Kuyuk was dead and Mangu had succeeded him. By this time the poverty-stricken tribe of Temuchin had become opulent, enriched from spoils taken from a score of

countries and an unknown number of tributary missions. Both monks dwell upon the barbaric splendor of the Mongol court but, more important, they tell of the means by which these barbarians had achieved success: their abstinence, their efficient ruthlessness, their magnificent mastery of the science of logistics.

The political results of their missions were practically nil. Europe at that time was divided by the struggle between Frederick II and the Papacy, which may have thwarted the plans for an alliance against the Moslems. The significance of their missions lies in the fact that they constitute the first attempt of the Christian world to come to an understanding with the Far East.

With the letters of John of Montecorvino the scene shifts from Mongolia to China. Kublai Khan had gone south and built himself the magnificent capital of Khanbaliq. The nomad had become stationary and "civilized." Tragically brief as they are the letters from the archbishop paint a colorful picture of the gallant servant of the Church. They form, in petto, an epic of devotion to a great Cause. To the three letters of Bishop John are added a letter from Peregrine, Bishop of Zaitun and one from Andrew of Perugia, the last, or almost the last, voice of Christianity in the Far East until Matteo Ricci appeared in Peking at the beginning of the 17th century.

The material in this volume has been published several times. Friar John's History of the Mongols appeared in part in Vincent of Beauvais' Speculum Historiale from which it was taken and printed by the great editor of travel literature Hakluyt in the 16th century. In 1903 the geographer C.R. Beazley published his scholarly Texts and Versions of John of Plano Carpini. William of Rubruck's account was also published by Hakluyt and many other scholars such as d'Avezac, Grousset, Yule and Rockhill have added to our knowledge of the travellers and their Mongol environment. The present translation was made by a nun of Stanbrook Abbey from Father van den Wyngaert's monumental Sinica Franciscana. The learned editor of the series of which this volume is a part provided the translation of John of Montecorvino and a valuable introduction, as well as a set of genealogies of the khans and a regrettably inadequate map of the theater of operations.

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Benjamin Lee Whorf. LANGUAGE, THOUGHT, AND REALITY: SELECTED WRITINGS OF BENJAMIN LEE WHORF. Edited and with an Introduction by John B. Carroll. Foreword by Stuart Chase. Cambridge, Mass. & New York: Technology Press of Massachusetts Institute of Technology & John Wiley & Sons, 1956, xi 278 pp.

Benjamin Lee Whorf's scholarly contributions were substantial both in technical linguistics fields and in the broader area for which he is best known, the relation between language and perception and thought. During his lifetime he published only a handful of articles and reviews in various journals, chiefly in the American Anthropologist and Language, but including such unexpected ones as the Technology Review and the Theosophist. His influence came not only from several important articles published and papers read at meetings, but also in large part from conversation and private correspondence.

In the present volume Professor Carroll of Harvard has collected and reprinted most (thirteen) of Whorf's published articles and has edited and published for the first time three of the manuscripts left by Whorf and two of his personal letters. All are given in chronological order of composition and provided with a lengthy biographical introduction, a foreword by Stuart Chase, editorial notes on the newly published items, and three bibliographies: published works of Whorf, selected unpublished manuscripts, and selected books and articles relating to Whorf's writings.

The basic thesis, stated by others before Whorf but developed by him and given his name in recent literature, is that our perception of the world and our ways of thinking about it are deeply influenced by the structure of the languages we speak. This thesis has been discussed at some length in the past few years and is at last being subjected to experimental investigation.¹ Any student of comparative literature or other cross-cultural study of values must at least take Whorf's thesis into account, even in its tentative, preliminary form.

Whorf's examples to support his thesis are not always convincing; he offered no inclusive, coherent philosophical frame into which the thesis might fit; and he suggested no set of operations which could be used to test its validity or scope. In spite of this, however, probably no one has presented the thesis in such an eloquent and persuasive manner as Whorf² and Carroll has performed a good and useful service in assembling into one volume these highly suggestive and stimulating studies.

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¹Three studies which serve as orientation in this recent literature are: Harry Hoijer, "The relation of language to culture" in Anthropology today (Chicago, 1953), pp. 554-573; ibid., (ed) Language in culture (Chicago, 1954); "Language, cognition, and culture" in Osgood and Sebeok (eds) Psycholinguistics (Baltimore, 1954), pp. 192-203.

²For the non-specialist, the reviewer's personal recommendation of the most readable Whorf articles dealing with the language-and-thought thesis is (in chronological order): "A linguistic consideration of thinking in primitive communities" (pp. 65-86), "The relation of habitual thought and behavior to language" (pp. 134-159), "Languages and logic" (pp. 233-245), and "Language, mind, and reality" (pp. 246-270).

THE SONG OF GOD: BHAGAVAD-GITA. Translated by Swami Prabhavananda and Christopher Isherwood, with an Introduction By Aldous Huxley. Hollywood, California: Rodd, 1944. Letchworth, Herts.:Phoenix House, 1947. Toronto: Ambassador, 1947. New York: Harper, 1951. New York: New American Library of World Literature, [1954] (Mentor Books, No. M 103)

This review appears to be a little late. But teachers of Asian literature in translation still cannot find in any of the obvious sources an evaluation of this important translation of one of the world's great books, now available in paper back. Incredible as it may seem, reviewers have ignored this decidedly readable and generally accurate translation made by a scholar in language and religion and by one of the foremost stylists writing in English today, with an introduction by Aldous Huxley, whom even the tabloids have heard about.

This translation is in a mixture of prose and verse. The prose is efficient. Compare the rendering in Edgerton's edition (Harvard Oriental Series, XXXVIII; unexcelled as a gloss but with no pretension to elegance), "As much profit as there is in a water-tank, When on all sides there is a flood of water," (II,46) with Prabhavananda-Isherwood, "When the whole country is flooded, the reservoir becomes superfluous" (p.46). Translationese sometimes creeps in (e.g., "Feelings . . . are caused by the contact of the senses with their objects," p. 36), but examples are hard to find. And the verse is accomplished. Generally the most poetic parts of the original and of this translation coincide. The verse is free and blank, far more pleasing to the contemporary ear than Ryder's consistently rhymed stanzas and Arnold's occasional rhymed forms. And it has an amazing variety of verse line, including a beautiful dimeter and a flexible hexameter, surely two of the most difficult meters in English. The translators rightly understood that the Gita is "prophetic. Like the Visions of Isaiah and the Psalms of David, it contains ecstatic utterances about the nature and attributes of God. These are poetry, and demand poetic expression" (p. 10).

One can but admire the virtuosity of the style, but herein lies the least praiseworthy characteristic of this version: the erratic interchange of prose and verse and of types of verse line and verse paragraph. Except for the speech headings ("Arjuna said" and "The Blessed One said") and the chapter colophons (which are late additions, anyway), the Sanskrit text is entirely in verse with only a few changes from one stanza form to another. Though the stanza of one language cannot be translated into the stanza of another, I

cannot justify the shifts from prose to verse and from one verse form to another on the basis either of the changes in meter or of changes of thought or emotion in the original. Such changes give variety and richness and sometimes afford condensation and intensification of feeling, but they are not wholly appropriate to the matter of the poem and occasionally seem merely capricious. This practice, then, obscures some of the major divisions within speeches, sometimes by ignoring them, but oftener by suggesting changes which simply do not exist in the original. In addition it leads to a considerable alteration in the proportions of the original. For a rough notion of the extent of this alteration, compare chapter V of twenty-nine stanzas in Sanskrit translated into six pages with chapter XVI of twenty-four stanzas translated into two and two-thirds pages. The effect of this unevenness not only distorts the divisions and proportions but sometimes gives a variety which belies the regularity of the Sanskrit poem.

Apart from meter, this translation succeeds admirably in reproducing literary values. The plot is unaltered. So far as I can see, no event of the original is omitted, expanded, or warped by interpretation. And the characters of Krishna and Arjuna come through strongly. This translation preserves, thus, something of the epic matrix of the poem and, above all, its dramatic nature. To look at the ideas of the Gita divorced from the dramatic interplay of character and especially from the irony of the situation in which the great warrior must contemplate the possibility of abandoning his profession and the incarnate god must define his infiniteness in finite terms is a great mistake, the kind that textbooks constantly make. Sometimes this translation through its use of prose for stage directions (as it were) and verse for speeches, carefully emphasizes the dramatic. As for figures of speech, the key images remain: the lotus leaf, fruit, the city of nine gates, light, the wheel, the field, the three gates of hell, the peepal-tree (rendered here as "fig," understandably), the tortoise, the ship in the wind, the everfilled sea, the lamp in a windless place, the broken cloud. To be sure, I miss the jungle of delusion, the pairs of opposites, and one of the occurrences of the wheel (but then it turns up in another, unexpected place). The translators have wisely, I think, cut down considerably on epithetic vocatives, certainly a chief characteristic of dramatic poems from a tradition of oral composition and delivery, but not always an appealing one to readers. Figures of speech depending on etymology or sound, it goes without saying, are also missing, but so are some shades of meaning that I feel could have been achieved. But the diction is in general impressively good.

What about the thought of the poem? Admittedly, we have an "interpretation" (p. 10). For me to defend or attack any interpretation on doctrinal grounds would be like a Hindu's choosing among the King James, Rheims-Douai, Smith-Goodspeed, and Revised Standard versions of the Bible. These translators have a decided preference for the Vedanta and so play down Sāṃkhya elements. They consistently introduce Atman and Brahman into the text for apparently extrinsic reasons. And the "interpretation" sometimes seems considerable. Thus for

brahamirvāṇan rochatī
to Brahman-nirvāṇa he goes (II, last line) we find:

"Braham and he are one" (p.44). Is such a change to make the teaching more palatable to Western readers? more "modern"? I don't know. And again, for the famous lines which form part of the meal-time grace of countless Hindus:

brahmai 'va tena gantavyam
to Brahman just he must go

brahmakarmasamādhina
being concentrated upon the (sacrificial)
action that is Brahman (IV, 24b)

we find: "If a man sees Brahman/ In every action,/ He will find Brahman." Perhaps more representative of the way interpretation works is the variously translated II, 40:

In this yoga, even the abortive attempt is not
wasted. Nor can it produce a contrary result.
Even a little practice of this yoga will save
you from the terrible wheel of rebirth and death.
(Prabhavananda-Isherwood, p. 39)

In it there is no loss of a start once made,
Nor does any reverse occur;
Even a little of this duty
Saves from great danger.
(Edgerton, p. 23)

Here shall no end be hindered, no hope marred
No loss be feared: faith--yea, a little faith--
Shall save thee from the anguish of thy dread.
(Arnold, in Edgerton, XXXIX, 102)

No effort so inspired is lost;
No backward slip is here:
The tiniest fragment of this law
Redeems from monstrous fear.
(Ryder [University of Chicago Press, (1929)] p.17)

Interpretation, yes, but so far as I can see, who am not involved in Hindu sectarianism, no major ideas of the Gita are really left out or distorted beyond recognition.

Nor is there any translation without "interpretation." And so now that we have a readable, reasonably close, and readily available translation of the Gita, teachers of courses not merely in Asian literature but in world literature, in philosophy, religion, and the humanities have no excuse for omitting one of the world's great books, one which has made a difference in the lives of countless numbers of people and which can remind our students (as Huxley points out) that Eternity is more important than the Utopian future. It can afford them the pleasures of contemplation of important questions of human

existence. Teachers will still want to read Ryder's introduction and Edgerton's commentary, and they may prefer another translation with a different doctrinal slant. But in this translation their students will find nuggets to carry around with them like "Duty well done/ Fulfills desire" (p. 45), "Sacrifice speaks/ Through the act of the ritual" (p. 46), "He who does not worship God cannot be happy even in this world. What, then, can he expect from any other?" (p. 54), and "The reward of all action is to be found in enlightenment" (p. 54).

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ALBERT HOWARD CARTER

Kenneth Scott Latourette. A HISTORY OF MODERN CHINA. London: Penguin Books, 1954, 234 pp.

This is an excellent introduction to modern Chinese history for the general reader. Within very small compass Professor Latourette has managed to present lucidly the major developments of the last century and to preface them with succinct chapters on the geographic setting and China's pre-modern history and culture. The five chapters which form the body of the book consider the impact of the West and the course of China's response to 1894, the crumbling of the old order from 1894 to 1912, the tribulations of the Republic under Yuan Shih-k'ai, the warlord regimes and the Kuomintang, the war with Japan, and finally the Communist conquest and reorganization of China.

What strikes one about this and other surveys of China's modern history, e.g., Paul Clyde's first-class text, The Far East, is how similar the story appears in all of them. While they are not limited to an account of the international relations of China and the Powers, in each case, nevertheless, the author can justly be described as looking in from the outside on the historical process which ensued from the contact of East and West. No doubt because such research is still in its infancy, the description and analysis of Far Eastern societies and their transformation, as it were from the inside, employing the more sophisticated tools of social science have yet to be reflected in a survey text for non-specialists. Nor for that matter has Western study of China's intellectual history yielded such fruits that the textbook writer can readily incorporate them, although Teng and Fairbank's recent China's Response to the West, which appeared after Professor Latourette's book was written, should help to bring an improvement in this last regard.

Perhaps the publication of A History of Modern China as the first volume of The Pelican History of the World is a reflection not only of the importance of China in the contemporary world but also of the urgency with which her history waits to be studied.

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Four Representatives of Contemporary Indian Literature

Humayan Kabir. MENSCHEN AM STROM. Frankfurt am Main: Europäische Verlagsanstalt, [1955], 288 pp. DM 8.50. [German translation of MEN AND RIVERS, Bombay: Hind Kitab, 1945; 2nd ed. 1947].

Kwadscha Achmed Abbas. SEIT VIELEN TAUSEND NACHTEN BRENNT DIE LAMPE. Dusseldorf: Progress-Verlag Johann Fladung, n. d. 355 pp. [German translation of A SON OF INDIA].

These two books together may be said to be fairly representative of modern Indian literature. Although of course they cannot give a complete picture of the literature of this subcontinent of three hundred million people speaking various languages, they are indicative of the two most significant trends.

The one trend is represented by the more conservative Humayun Kabir. Though mostly writing in English, he is also a celebrated poet in Bengali. His political efforts are mostly concerned with the planning of Indian education in which he wants to preserve his country's valuable cultural tradition, while at the same time adapting it to Western progress. Humayun Kabir is an additional secretary in the Indian Ministry of Education; the fact that he is a devout Moslem points out the fallacy of the prevailing Western belief that Pakistan has seceded from India on strictly religious grounds.

Kabir's novel is a beautiful story of Indian peasant life in the delta of one of the country's great rivers. In an almost epical tone it describes their continuous struggle with the elements, their local political and economic rivalries, their fight against sickness and disease, their superstitions and their wonderful resignation to the inscrutable decrees of Allah. Interwoven into this fabric is a tender love story which also ends in resignation, as lovers turn out to be brother and sister and thus are enjoined from becoming man and wife. The novel achieves genuine greatness and easily lends itself to comparative treatment. A comparison with Hamsun's Growth of the Soil or with Rølvaag's Giants in the Earth would bring out the eternal as well as the locally different features of traditional peasant life.

Kwadscha Achmed Abbas is also a Moslem and wrote his novel also in English. His chief work is an epic in Urdu, and he comes from a distinguished literary family; he himself lives in Bombay as a writer of fiction, films scripts, and critical essays. He thus cannot be said to be oblivious of his country's great traditions. But the present book makes a more modern impression than Kabir's great epic. Abbas' novel is a tale of the decisive years of the Indian struggle for independence. We are confronted with the venerated figures of Gandhi and Nehru. We witness the last, half-hearted attempts of old-style English imperialism. We become acquainted with all the shades of Indian political opinion from the subserviency of the native career official and the political disinterestedness of the old Moslem merchant to the enthusiasm of the youthful student involved in endless

magazine writing and speech making and the hot radical not afraid of political murder and tainted with Russian-style communism. And in all this there grows up Abbas' fictional hero Anwar who does not know that he is the son of a Hindu and a bayadere, while he is brought up as the adopted son of a Moslem merchant. In the course of his life Anwar slowly develops away from the Moslem tradition, gets rid of his adolescent sentimentalism, and becomes a devoted fighter for Indian independence. He becomes acquainted with Communist attempts to exploit inner Indian rivalries, but in the end conceives it as his clear mission to mediate between Hindus and Moslems and to work for an India greater than any one of its subdivisions.

Abbas' book is a novel in a more traditional sense; but love plays a secondary role in it, although it is by no means excluded. In many parts the political element predominates, and it is here that the novel impresses one as thinly disguised autobiography... But that fault should not be criticised too severely. For in the main the story achieves its object of presenting a convincing picture of a modern Indian's development. It deserves the serious reading of any Westerner interested in looking behind the headlines dealing with India.

Taken together with Kabir's novel, Abbas' book might be conveniently employed as background reading in a course on modern India. The German publishers may have had such uses in mind, when they ordered the translations from the English originals. Both translations make smooth reading and appear to be free from gross mistranslations. In their printing and make-up the German versions are undoubtedly better books than the English originals; Kabir's novel is decorated with a number of fine full-page drawings.

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ERNST ROSE

Bhabani Bhattacharya. HE WHO RIDES A TIGER. New York: Crown, 1954, 245pp.

Khushwant Singh. MANO MAJRA. New York: Grove Press, 1956, 181pp. \$1.25.
(Evergreen Books--28)

It may be difficult for the contemporary Indian novelist to write anything but a Tendenznovelle. India's new political liberty and the seething spirit of reform--so many wrongs to be righted; her catastrophes--famine and death on so large a scale as to strain the bounds of human pity: how can the novelist detach himself from these things enough to write a book without A Message?

Bhabani Bhattacharya and Khushwant Singh have both used catastrophe as a milieu in which to observe forced or heightened human behavior. Mr. Bhattacharya in He Who Rides a Tiger considers how great famine disrupts the normal course of life, how the stresses of the time push behavior itself out of its normal channels. He has much to say of interest, particularly to the Westerner, of peasant

life and character, of caste, of religion. But this is incidental. His Kalo the blacksmith does not quite come off, though he starts out well enough. The religious fraud he perpetrates seems somewhat implausible, and the progressive changes in his character yet more implausible. Mr. Bhattacharya's seriousness must struggle against the shockingly coincidental rescue of Kalo's daughter from a brothel at the most psychological of moments. His flouting of caste and capitalism gains nothing from his diffusiveness. Worse, in the last part of the book the writing quite seems to fall apart, to be loose and unrevised. And Kalo, who rode the tiger, his fraud, "which he could not dismount lest the tiger pounce upon him and eat him up," does dismount at last with surprisingly little difficulty, and the consequent problems are resolved in an anticlimactic happy ending. The author certainly has some strength and skill, evident chiefly in the early part of the book that deals with normal rural life. But he is not equal to what he has undertaken here; his own tiger has eaten him up.

Mano Majra, Khushwant Singh's novel, is a better book by far. The partition of Pakistan is here observed in little, in the story of a small Punjab town, where Hindus and Muslims have lived in more than peace--in common loyalty to the town itself. The rumors of great flights of refugees and of mass killings first warp human relationships, and the close approach of horror tears apart the whole social fabric. Mr. Singh brings his story with some virtuosity to an awful interim where an act of heroism is indicated. As the smell of burning human flesh hangs over the village, he demonstrates sympathetically and dramatically how human beings in their various ways fail of heroism--the peasants, the men of religion, the police official despising his own degradation, the anglicized communist with his impotent intellectualism. Nevertheless the heroic deed is performed, by the simple and unreasoning no-good of the town, the Sikh who loves the Muslim girl. With this, Mr. Singh achieves an ending that is both astonishing and plausible.

This novel is finely controlled, in its characters, its situations, its proportions. The Western reader finds Mr. Bhattacharya's book "foreign"; he wonders whether India has artistic conventions which he does not grasp. In the case of Mano Majra, the author has authority: here is India, here is the human condition.

White Plains, New York

RUTH ap ROBERTS

YEARBOOK OF COMPARATIVE AND GENERAL LITERATURE, IV. Edited by W. P. Friederich & Horst Frenz. Chapel Hill: University of North Carolina Press, 1955, vi, 165pp. \$ 3.50 (University of North Carolina Studies in Comparative Literature, XIV)

Professors Friederich and Frenz have again produced an interesting and useful annual. The Yearbook's great and continuing value, in my opinion, is in its concentration on the broad problems of comparative study and on surveys of scholarship--the kind of material seldom encountered in specialized journals. In this issue Gleb Struve surveys comparative studies in Russia and A. M. M. P. van Eupen in the Netherlands. A brief but jam-packed article by Francis M. Rogers reviews the listings in Portuguese studies in the Baldensperger-Friederich Bibliography

of Comparative Literature and the various volumes of the Yearbook, and notes numerous gaps in our scholarship: researchers on everyone from Rabelais and Montaigne to Elizabeth Barrett Browning and Melville might find a hint here. There is also a heavily documented article on "American Doctoral Studies in Germanic Cultures" contributed by Ralph P. Rosenberg.

In his article "The Feasibility of Translation" Paul E. Hadley says that "perhaps the chief barrier to success in translating the spirit of the original work of genius lies in the infrequent incidence of companionate genius in the translator." In this light one can forgive the occasional blunder in Pound's Seafarer and wish that A. E. Housman had translated more and not created. Hadley's observation that translation will continue despite the impossible semantic and formal difficulties involved leads me to suggest that the classroom problem is chiefly that the student can be asked to read one and only one translation and will not suffer the burden of elaborate notes. If he would read three or four translations of the work, he might emerge with a better picture than he would get from dragging himself at a snail's pace through the book in the original language, and a combination of these two processes--rapid reading of several translations and wrestling with the original language--might, with a few major works, be a revelation to the student, translation being explication par excellence.

Pedagogical articles and memoirs of distinguished comparatists are attractive regular features of the Yearbook. Horst Frenz in "Comparative Literature for Undergraduates" makes the point that the inadequacy of the term "comparative" is a poor excuse for not coming to grips with the problem of providing undergraduate students with selections from various national literatures intelligently grouped. W. P. Friederich in "Our Common Purpose" discusses similar matters of definition. He is certainly right in asserting that "comparative" is too narrow and special a term. "World literature" seems grandiose and "Professor of Literature" instead of a specific literature is clearly pretentious for all but a few illustrious scholars. Along with this difficulty is another: the narrowly specialized course versus the so-called "world literature course" that is a collection of snippets. In the biographical section, Croce, Nicolae Iorga, Alfonso Reyes, and Gilbert Chinard are dealt with appreciatively. Of these four Iorga is the least known in this country. He had an American champion in the late John Lamonte, who once astonished a class by saying that the center of a certain aspect of medieval studies was in Rumania: "Iorga lives there." Iorga's interests were, of course, far wider than even medieval studies.

Considerable space in the Yearbooks is given to recent translations and editions. In this issue Kurt F. Leidecker reviews the Prabhavananda-Isherwood Bhagavad-Gita. Also of interest to readers of LE&W is a brief note by Friederich on "Comparative Literature in Japan." The regular bibliography this time runs to over 150 pages with a section on "The Orient, Antiquity, Judaism and Islam."

G. L. A.

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